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Leger Lines, Broadcasting dates, etc.

Olly Oakley, the world-famous Zither Banjoist, has been specially engaged to play at the Kingsway Cinema from November 18th for three days, and for the following three days he will be playing at the Ambassador's Cinema, both in Manchester. He will be featuring the solo "Tony," composed by himself, and shortly to be published by John Alvey Turner.

That well-known Radio and Gramophone Artiste, Ernest Jones, is shortly releasing four of those numbers which have proved such winners.

They are "Swanee Echoes," "Joy Dance," "Tired Marionette" and "La Vivandiere."

Our readers will have ample opportunity of themselves judging the merits of these numbers, since Mr. Jones will be including them in his next broadcasts from 5 XX on November 16th and 5 GB on December 7th.

The D'Alton Quartet will be broadcasting from 5 GB on Friday, November 8th, at 5.30 and 8 p.m.

Eugene Earle will be broadcasting from 2 LO on Friday, November 8th.

The Pidoux Birmingham Banjo-Mandolin-Guitar Orchestra, under the direction of John Pidoux, the well-known zither banjoist, hold their weekly practice every Wednesday at 8 p.m. in the Band Room of Scotchers Chambers, Corporation Street, Birmingham.

Amateur players who wish to join will be heartily welcomed at any of these practices and full particulars will be given them or they will be sent on application to the above address.

Notes for Guitar.

PARAPHRASING Zola's cynical dictum: "In every man lies a hog asleep," one may say—with quite as much metaphorical truth and no cynicism—that in every Spaniard there lies a latent guitar, especially when the Spaniard is also a musician.

A little time ago a very well-known composer wrote a piece for the piano, with which he was rather pleased, and which he showed to his friend, Emilio Pujol. The latter also liked it, and grew so fond of it that he arranged it for the guitar. When the composer heard this setting his candid remark was "I like it better than my own!"

Similar results were obtained from the works of other composers, such as Albeniz, Granados, (1) etc., whose inherent musical Spanish character was never so well revealed as by the guitar. And as to Manuel de Falla, the author of the guitar solo published in this issue, Grove's Dictionary of Music says:—"his mental background is strongly influenced by the dance, by the conflicting rhythms of the castanets and harmonic peculiarities of the guitar, both treated seriously as serious instruments." He actually introduced the guitar, and with characteristic effect, in "Vida breve," one of his best known works.

In Paris, where he lived for several years, De Falla met Debussy, and their common artistic aspiration and personal esteem and sympathy united these two kindred spirits in a bond of intimate friendship. Debussy, who had been in precarious health for some time, died in 1918. With him disappeared "the most influential French composer of his generation, and the founder of modern musical impressionism." (2) His *L'Apres-midi d,un faune, La cathedrale engloutie*, and *La soiree dans Grenade* are well known in this country.

De Falla had left Paris in 1914, and returned to his native country, finally settling in Granada. Here, in this quiet and picturesque old capital of the Moorish kings, among the magnificently sad ruins of their past; in the exotic gardens of the Alhambra, with the snowy mountains of Sierra Nevada rising on the horizon in the clear outline of a sunny and bright atmosphere, he must have conceived, in 1920—with Debussy's "Night in Granada" in his mind—the sad, yet calm elegy to his brother in art.

The propitiating surrounding circumstances and the peculiarly strong appeal this poetic instrument makes to a Spanish mind may account to a certain extent for the fact that this greatest of living Spanish composers, famous the world over for many works of the highest order, should have entrusted to the guitar—as a tribute of admiration and affection to the memory of his departed friend—"one of his most serious and deeply felt works," (3) a masterpiece of intense emotion and delicate beauty.

But the chief factor in inducing De Falla to write for the guitar must have been the extraordinary advance in guitar technique made during the first twenty years of this century. The pioneers that continued and enlarged Tarrega's (4) good work—chief among them, Miguel Llobet (5)—were great enthusiasts, skilful artists of high musical attainments. They worked indefatigably to bring the guitar into line with modern esthetics, to express colour and polyphony, to discover new instrumental possibilities. They forced the admiration of the most reserved and conservative audiences with the prodigious technique at their command and their perfect artistry. These added resources and the growing number of fine players attracted De Falla when he wrote his "Homage to Claude Debussy." "The masterpiece of such a musician was also a homage to the guitar"; (6) the good seed was now sown, the harvest would follow. A pleiad of eminent composers began to contribute excellent compositions to the guitar; henceforth it became firmly established as a serious instrument of the first class.

"Homenaje," which is the Spanish for homage, a token of devout affection and esteem, was written in 1920.

There was great excitement in a certain music-room on the day when Manuel de Falla handed Miguel Llobet the manuscript. "I've got it," exclaimed Llobet patting his breast pocket, as he entered Pujol's house. "Have you? let's go and see it," and they hastened into the study. The first reading was practically silent, with an occasional subdued exclamation of either admiration or surprise from one or other of the readers, this was followed by questions and remarks about points which appeared to be obscure or difficult, attempts at explanation, and so on; then came the crucial test, the actual playing of the piece on the guitar; each tried in turn, and finally, both were convinced that it was an exceptionally fine work, a masterpiece.

This abridged account of the two friends' meeting was given to the writer of these notes by Pujol himself, who, with his customary kindness, played the solo through, not in a perfunctory manner just to show what it was, but with all the power of his artistic soul, putting his whole being into it, to bring out the full meaning of the composer, now with increased energy, now with subtle touches of light and shade, stressing the motives actually taken by the composer from Debussy's "Night in Granada," suggesting a succession of silvery-grey clouds relieved by brighter flashes of colour and shapely forms, at times hurrying through or lingering awhile, and then gradually vanishing away in logical sequence.

Within the limited space of the composition, the executant accomplished the feat of creating that atmosphere of suggestiveness beloved by the composer of "Pélaés and Mélisande" while preserving intact the outstanding characteristics of De Falla's music, pictorial and plastic imagination, combined with swift reasoning and beauty of form. It was a fine performance, a revelation to the writer, who had not thought much of the piece till that moment. It had appeared to him more like a Chinese puzzle than a beautiful musical composition, and he had never expected from it the beauty disclosed by E. Pujol's wonderful interpretation. That explained the fine reception given to it by a select audience when—in 1922—Pujol introduced it at the Paris Conservatoire.

The writer has heard most of the leading guitarists, and likes them all for their well-nigh prodigious virtuosity and each one of them for his particular parts, but what pleases him in the playing of Emilio Pujol is his incomparable artistic sensitivity, his style, so quiet and unassuming, absolutely devoid of stage mannerism, and yet so effective and penetrating, and his magnetic power of interpretation.

These introductory remarks were written as a preliminary preparation to the study of our solo; some practical hints were given under the heading of "The Guitar Solo" in the October issue. E. L. G.

(1) See Messrs. Chester Ltd.'s Spanish Catalogue.
(2) Grove's Dictionary of Music.
(3) Grove's Dictionary of Music.
(4) See KEYNOTES for March, 1929.
(5) See KEYNOTES for January, 1929.
(6) E. Pujol, Encl. de Mus., Delagrave, Paris.

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BANJO SOLOS.—OTTAWA MARCH (with 2nd Banjo Accompaniment). ALPINE WALTZ. HOE-DOWN. MAZURKA. HORNPIPE. AN OLD FASHIONED BREAKDOWN. BOUREE (with 2nd Banjo Accompaniment). MORCEAU. MANDY'S WEDDING. THE DANCING BEAR. A REFRAIN. TARANTELLA. FORTISSIMO.

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Correspondence.

190, *Mortlake Road,*
Ilford, Essex.
15 *October*, 1929.

To the Editor, KEYNOTES,

DEAR SIR,—Your concert at the Wigmore Hall on Saturday last was an unqualified success and all members of the Ilford Club who patronized it, agree that "nothing but the best could be found on the programme." Olly Oakley's contribution deserves special mention. Making every allowance for the criticism that his tone was somewhat harsh, I think he produced Paderewski's "Minuet" in polished form and thereby gave the negative to the shibboleth that classical items cannot be produced on the banjo. Bernaid Sheaff's rendering of Beethoven's "Minuet" was very effective: his own "Minuetto" is a fine work. As regards Jimmie Edwards, I think, sincerely, that he justified his trial—more than justified it in fact, and he is to be congratulated on his excellent performance.

I should like to add a word in praise of Mr. Thos. Best, whose performance at the piano could not have been excelled. The manner in which he told (pianissimo) the tales of Hoffmann along the ol' man river and other places with Olly Oakley was a masterpiece of extemporary playing.

Yours sincerely,
W. M. BREWER.
October 14th, 1929.

To the Editor— KEYNOTES,

DEAR SIR,—Regarding Mr. Jimmie Green's articles about the plectrum guitar, I suppose no one will deny that the plectrum method is the easier, but I do object to his contention that this method is the most efficient, for this is the gist of his article.

I have no objection to anyone playing the guitar with a plectrum if they so wish. Personally I can't stick a plectrum on anything but the mandoline, which is the proper instrument for its use.

It does not require such a great deal of application and energy to train the eleven muscles which Mr. Green creates so much about and those muscles would certainly appear to have been given us for a purpose! The evenly balanced chords are also, of course, a question of practice, and I consider that far more expression can be obtained by finger playing then with the plectrum.

Regarding Mr. Green's fourth objection as to strings, I have been using gut and silk strings for some time and have experienced no difficulty, especially since having had my guitar adjusted by a system which must be known to most KEYNOTES readers.

My summary is:—

(1) Finger playing for those who have no objection to a certain amount of practice each day.

(2) The plectrum method for those who are too "tired" to practise systematically or who "can't afford the time." Nothing is worth while sort of people!!

I am,
Yours faithfully,
W. E. SMITH.

37, *Shackleton Road,*
Slough.
11th September, 1929.

(ED.—A Printer's error gave the above article as written by Jimmie Green; it should have read Jimmie Edwards.)

To the Editor, KEYNOTES.

DEAR SIR,—Just a few words thanking you for your great concert of the 12th. I should like to say it was the best I have attended and well worth one's time and discomfort of a journey from S. Wales. I trust in future there will be a larger contingent from these parts because of the fact of hearing those *Star* Artists a course of 3 guinea lessons from each one is obtained at the price of a seat. Trusting to hear another concert soon, I remain, yours Fraternally,

Mr. JOHN MARSH,
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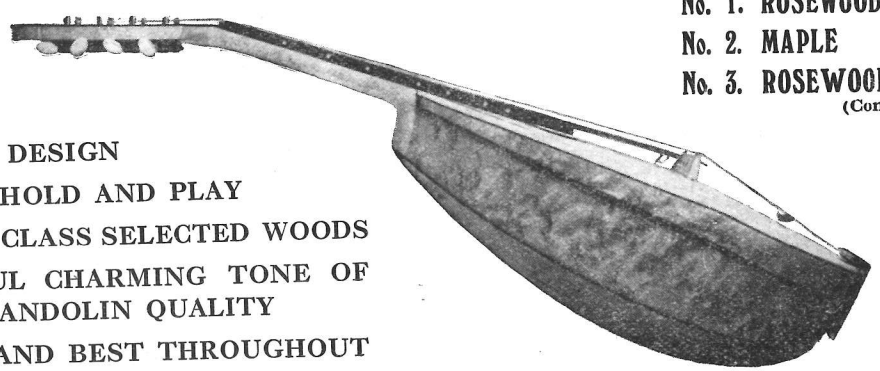

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Now Ready—JOE MORLEY'S Banjo Tutor.

John Alvey Turner's Concert.

THIS festival of the banjo, mandoline and guitar, which took place at the Wigmore Hall, London, on October 12th, attracted one of the most enthusiastic audiences ever seen at these concerts. But then, what a programme! Four of the greatest banjoists we have—Cammeyer, Morley, Oakley and Sheaff—all in one evening, besides others of great talent; and Michael Fasano, the mandolinist, and a new guitarist.

A very interesting first appearance at these concerts was that of Miss Margery Winter (a pupil, I believe, of Morley) who played "Cafe au Lait" and "Circus Parade" by Morley with a style and finish which showed she has the best traditions of the banjo at heart. Miss Winter later played Morley's "Minuet" and his "Butterfly," with the composer playing a 2nd banjo part. This talented young lady's cordial reception was in every way deserved.

Another successful newcomer was J. Edwards, who played plectrum banjo solos in a manner which did not in the least sound strangely on ears atuned to the more delicate effects obtained with the fingers. His items were "Sugar and Spice," "Cherry Stones," "Mexican Ride," "Sunny Jack," and he preresented the plectrum style of playing in a very artistic and finished manner. It is hoped that he, too, will be heard at future concerts.

Louis Maccanti played as guitar solos an excerpt from Delibes' "Sylvia," and "Sicilienne and March" and "Grand Solo, Op. 14" by Sor. I felt that this promising artist was handicapped by an unwise selection of his pieces. One could not dispel the impression that he was attempting something beyond his present capabilities, especially in the lengthy works by Sor. He seemed much more at home with the encore he gave—a more modest piece and perhaps the most enjoyable in his programme.

The celebrities all seemed in their top forms. One of the most delightful treats of the evening was Sheaff's rendering of a short piece called "Blue Eyes," an early composition of Cammeyer's which I had never heard before. It was preceded on the programme by Sheaff's own "Regimental Quickstep," a fine spirited march which also received a great ovation. As an encore, we were charmed with a transcription of Beethoven's famous "Minuet in G," which seemed to suit Sheaff's exquisite style and his zither-banjo perfectly.

Morley, still the finest artist of the "ordinary" banjo, met with his customary wholehearted reception, and showed us yet another example of his composition for the instrument. This was a "Bourree" with some effective work on the 3rd and 4th strings, and a very telling backing in the piano accompaniment. He also played "Banjo Frolic," "Ad Astra," "Apple Blossoms," "Mandy's Wedding," "Gladiolus," the last three named being new compositions, all meeting with a storm of applause.

Cammeyer also played two of his own new compositions—a "Dance Grotesque" consisting of many weird chord progressions, as befits the title; and a waltz, in the characteristic Cammeyer vein. This artist also joined Sheaff later in the programme in zither-banjo duets—a performance of superlative musicianship and finish. Their treatment of two Cammeyer pieces, "Valse Parisienne" and "Down Devon Way," displayed a style which must be quite unique in the banjo world.

Oakley, one of the cheeriest of banjo personalities, also had the heartiest of receptions, and put the audience in the best of good humours by his attempt to lead the accompanist astray with surprise changes from Offenbach's "Barcarolle" to topical melodies of lesser pretension! He proved as great a favourite as ever with his other pieces, too—"Devil-May-Care" March, "Wynifred Mazurka," "Menuet" (Paderewski), "White Rose" and "Tony."

Michele Fasano played mandoline solos "Preludio" by Calace and the "Chant Hindu" of Rimsky-Korsakov in most effective style. His duets with J. Edwards (guitar), too, were a very much appreciated innovation in the programme. The exhilarating "Tarantella" they played is of a type ideally suited to the brilliant mandoline, and de Pietro's "Sunshine of Naples" proved equally successful as a duet.

Great interest was evident in the banjo, mandoline and guitar trio (Sheaff, Fasano and Edwards) which opened the second part of the programme, for such a fine ensemble is but too rare. Personally I was just a little disappointed by the mandolinist's not dispensing with the score on the platform, for I felt that justice had not thoroughly been done to the "Menuetto" and "Gavotte," two beautiful gems specially composed by Sheaff for the occasion. Nevertheless, the trio was a complete success, and we most certainly want to hear such a combination at these concerts regularly, for a B.M. & G. trio is very fine indeed when playing its own special literature.

W. Thos. Best was at the piano. Banjoists should make a point of bringing to these concerts friends who play their piano accompaniments, just to see how it should be done.

In conclusion, I feel I must add an expression of gratitude to Mr. Louis Unger, the organiser of these banjo concerts, for the immensely valuable work he is doing to maintain the high prestige of the instruments we love. It is obvious that to keep these shows as he does always on the up grade requires very great and painstaking effort. The spade work alone is, I should think, enough to frighten away a less able man.

E.D.H.

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By Bernard Sheaff.

IN the first place (it need hardly be said) it is necessary to keep a banjo in regular use in order to have it always in its best tone. Banjos, no less than instruments of more complicated mechanism, will not suffer neglect without a loss of that high state of sensitiveness which is developed by the constant contact of a player with his own instrument.

It is very necessary, however, as well as keeping the 'jo regularly at work, to look after its physical welfare. In this matter, the vellum causes the banjoist most anxiety, for it has the tendency to split at unexpected moments! The length of life even of the best vellums cannot be estimated. Nevertheless, a vellum of the first class is the best and most economical investment, for this quality head can, at the least, be expected to give the best tone of which the instrument is capable. A poor vellum, on the other hand, can mar the best banjo ever made.

It is always best to let an experienced firm—the makers of the 'jo, if possible—deal with the matter of new vellums, but it is due from the banjoist to see that the head is kept in the best order. The vellum should be kept tight, and this adjustment must be done by screwing evenly all round. The besel or top band will be bent if the hooks are screwed up more in one place than another. A fully tightened vellum gives a strong, round tone. A head too slack, a dull flabby tone. It is important, too, to keep the skin as clean as possible, for when it becomes stained with black perspiration marks from the right hand, the head becomes soft in these places, and the tone noticeably deteriorates as a result. Slight soil marks can be removed by the gentle application of a soft pencil eraser, but the black marks, which generally soak right through the skin, cannot be remedied.

Cheap strings are just a poor an investment as cheap vellums. You cannot expect the best possible results from a jo with either. The strings, which can be obtained from the several noted banjo specialists in London are of such fine quality and durability that it is remarkable that any player uses the greatly inferior class of stuff sold by music shops which have not the same expert knowledge of the banjo and its exact requirements.

Nondescript strings, just because the purchase price may be less, are not cheaper in the long run, for they invariably break and wear out more quickly. Besides which, a player cannot, as I have said, get a first rate tone with third rate accessories.

Experience has decided that the best bridge for the banjo or zither-banjo is the plain two-legged one, made of old seasoned maple—and there is no objection to a little non-slipping preparation on the feet. If you are in doubt, obtain the advice of the maker of your instrument as to the most suitable weight of bridge. Most experienced players can decide this question for themselves. The amount of timber in a bridge has a direct effect on the tone, and it is a general rule that wire strings require more timber in the bridge than does a 'jo strung with gut strings.

A good 'jo that is well "played in" has a smooth, responsive action. This is due, in some measure, to the smoothness of the fingerboard, and that soft polish of the frets which the action of the fingertips alone can impart. Do not, then, allow the fingerboard to become dirty and clammy. Each time the instrument is re-stringed is an opportunity to wipe the fingerboard clean with a piece of flannel, and then apply just the merest trace of linseed oil. This is quickly absorbed by the ebony and becomes a fine perservative in addition to creating a superfine smoothness.

It is hardly necessary to add that the whole instrument should be kept from extremes of warmth and humidity. A flannel bag is an excellent thing in which to keep the 'jo during short spells between practice, and place the jo, in its case also, for longer spells. A dry room, out of the way of draughts, is the best home for it. Dust has, it is said, a beneficial effect on the violin and instruments of its family, but dust is no good, it seems certain, to vellums. A disordered vellum makes the whole 'jo sick at once.

SIGHT READING.

"BANJOISTS are bad readers." I have read that remark more than once and find myself asking, why is this thus?

There are two main reasons, an indifferent teacher and neglect of time and chord practice. I have known some players to trip up when reading a simple triplet; try this and I promise you will not fail in reading a triplet. Understand first of all, a triplet is built up of three notes to be played in the time of two notes. Take the word Timothy, divide it into three parts, Tim-o-thy, give each part to each note of the triplet, thus,

this will give you the exact beat of a triplet.

Now let us test this on Ellis's "Sand Jig":

Counting four beats, the first bar would be: 1, Timothy 3, Timothy; sec. bar 1 Timothy 3, 4.

When you want to learn a new solo, study it before trying to play it; take a pencil and tap out the time, don't play it. Always make a point of reading chords from the bottom note upwards, the same way as you go up stairs; if the chord should be a difficult one keep on reading it till you know it thoroughly. When you try to play, after this drilling, you will find your task easier. Practice reading new music daily, don't play it, adopt the tapping system.

These little tips carried out will improve your reading.

Don't pick up the instrument and play a lot of original, meaningless chords.

Always finish a solo by playing to the end of it. Slovenly playing will do you much harm.

This is a big subject, I would like to say some more about it in the future—if the Editor is smiling.

Moral.

When you have a destination you will get there sooner by going the right way.

ALFD. BANNER.

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Minuet.

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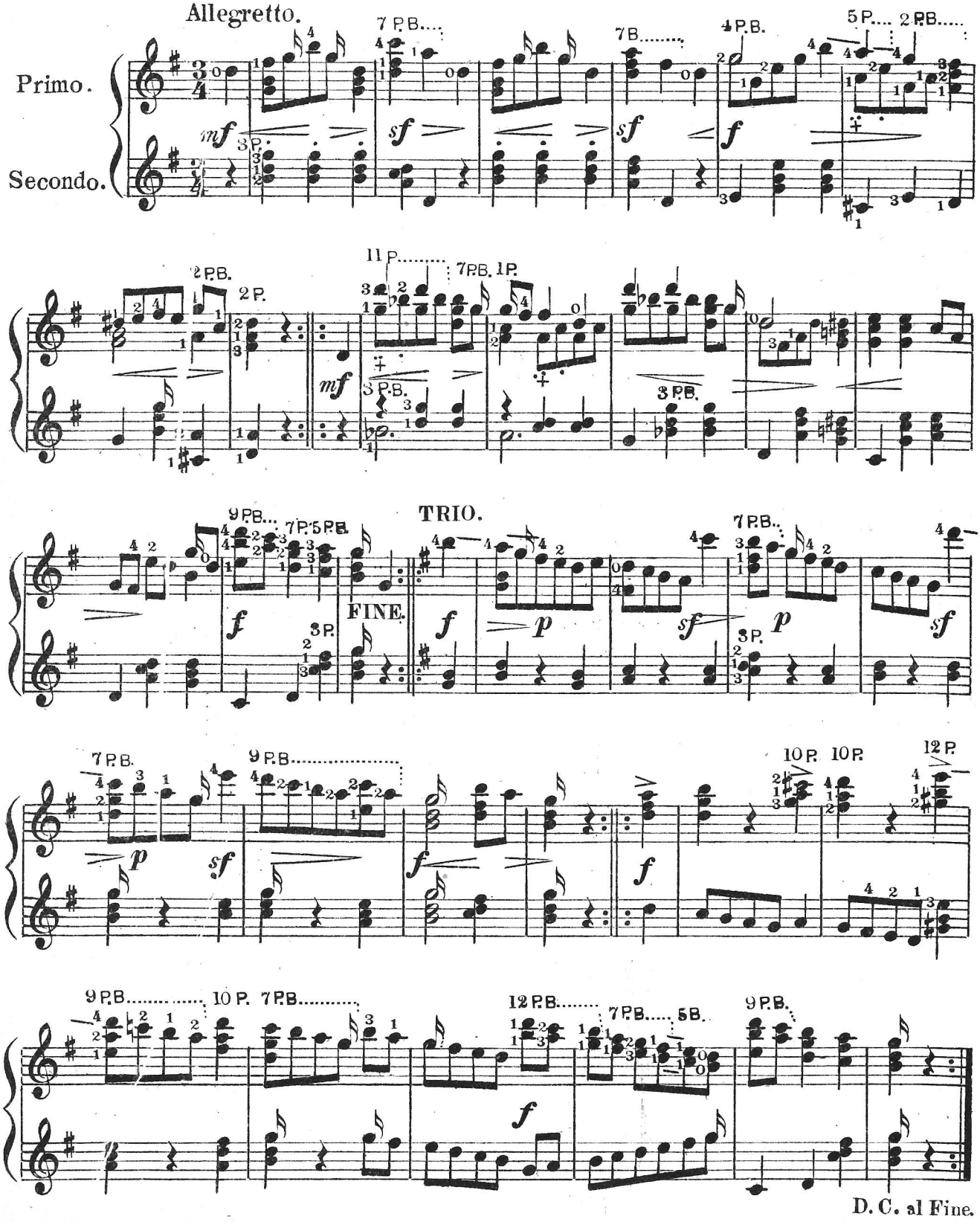
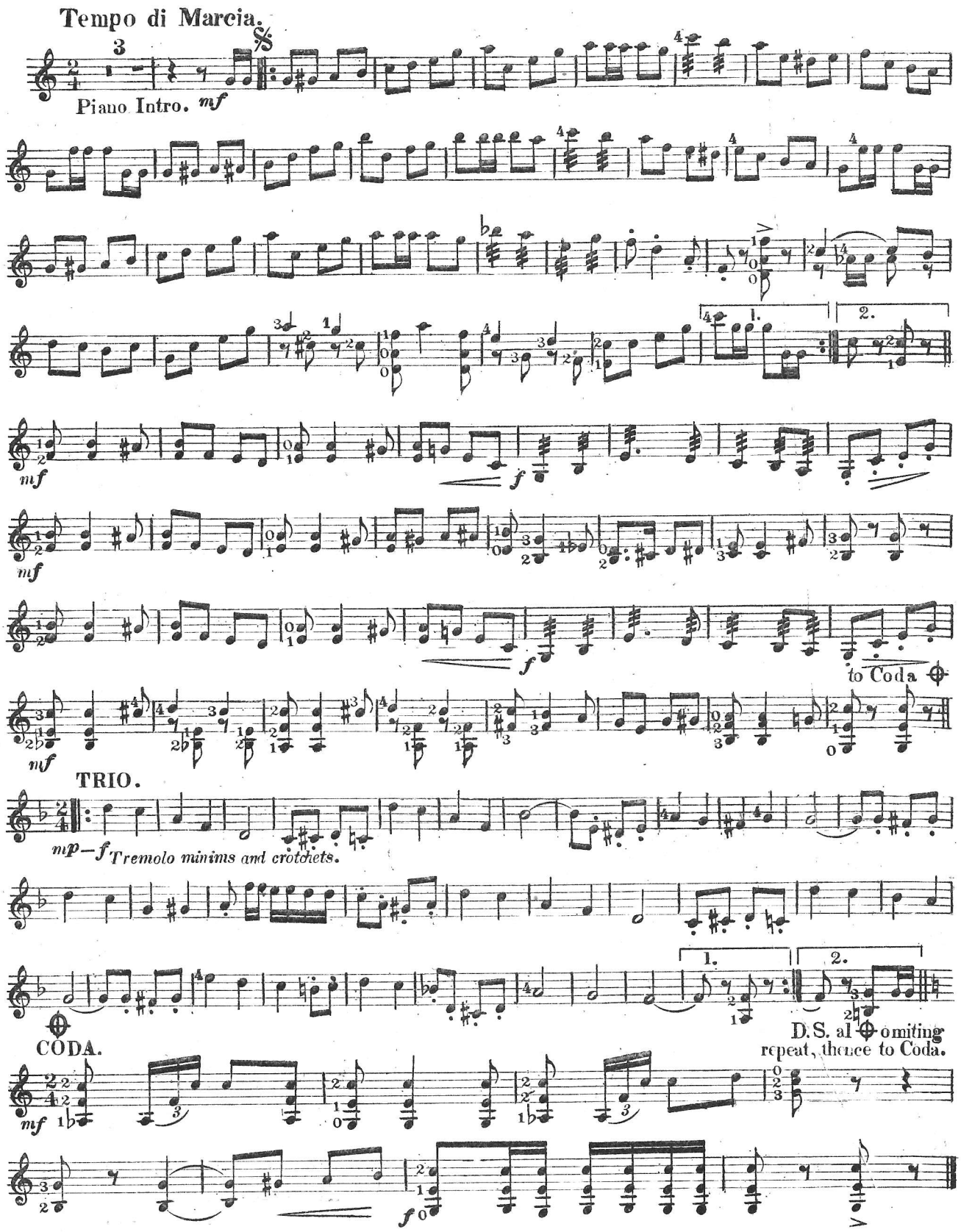

Keep the Step!

MANDOLIN SOLO.

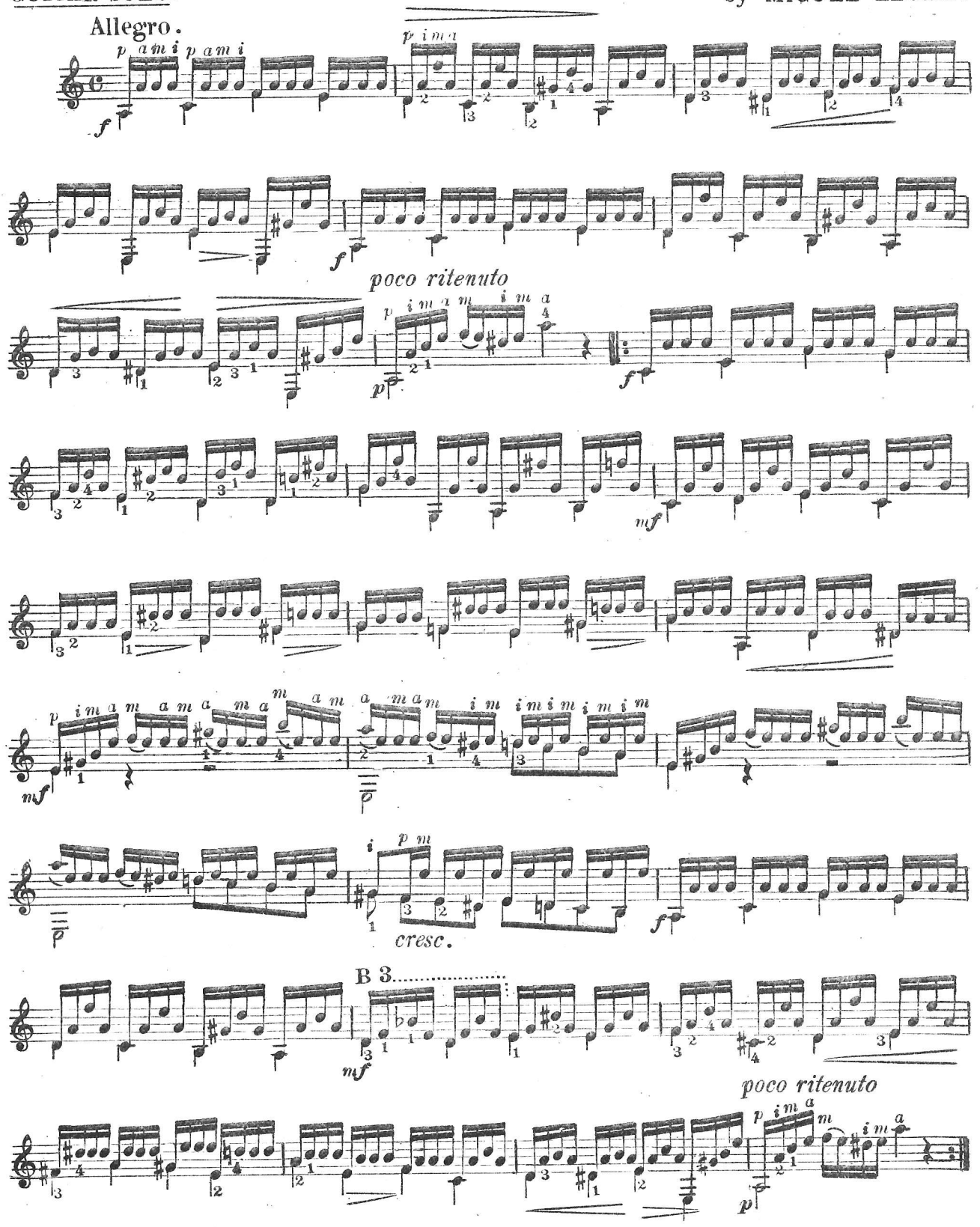
ERNEST TAYLOR.

Nov. /29.

From 25 études by Carcassi.

No. 7

Revised and fingered
by MIGUEL LLOBET

GUITAR SOLO.

Allegro.

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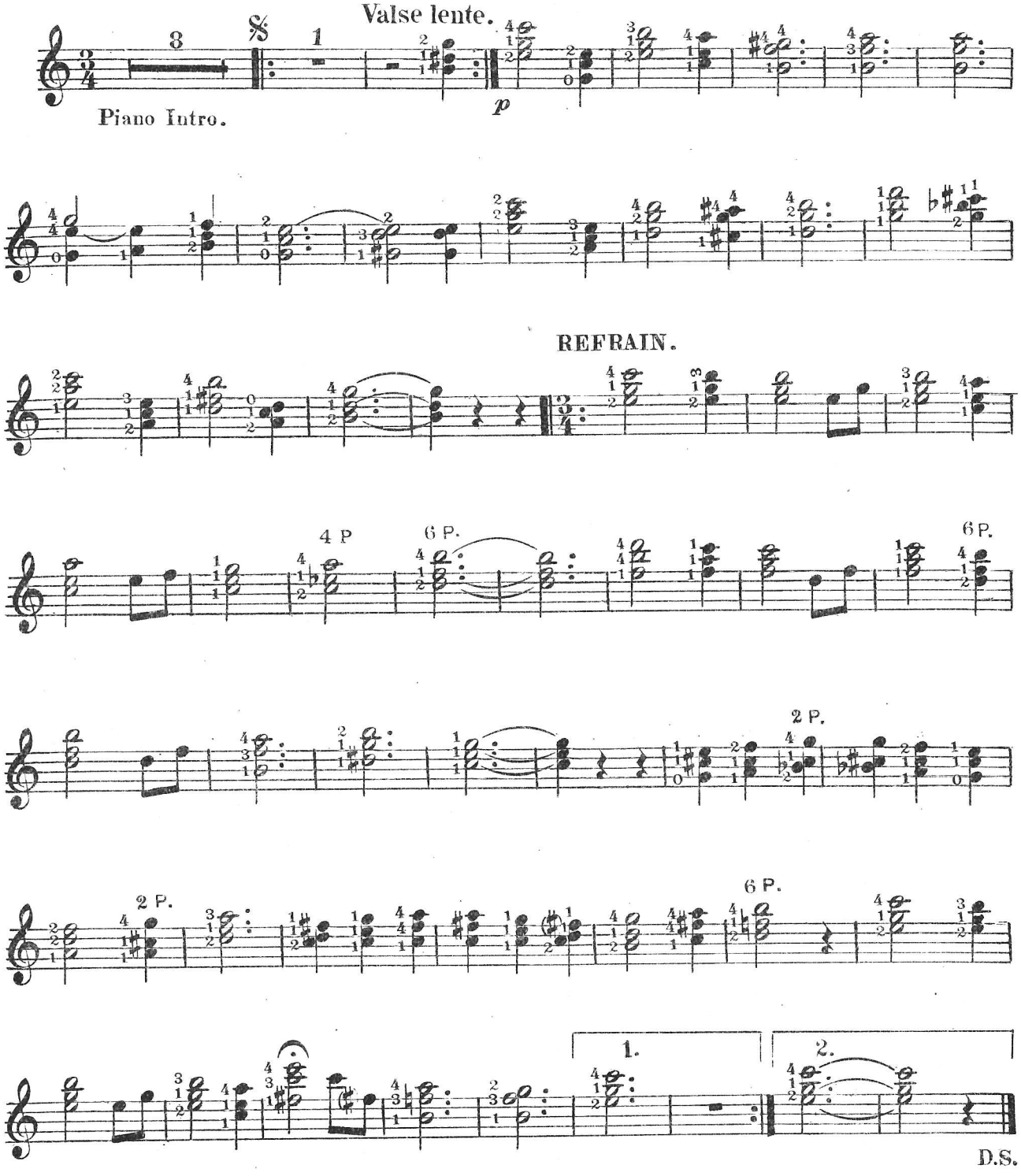
Nov./29.

Let me dream in your arms again.

Arranged by
ERNEST TAYLOR.

PLECTRUM TREMOLO BANJO SOLO.

Music by
HORATIO NICHOLLS.

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Nov./29.

TRUE TREMOLO.—By Sheldon Green.

THE title of this short article is important—the adjective is *most* important.

Experts advise us to cultivate speed till we reach the unbroken effect of a string played with a bow, and *some of them at least* claim that they have actually attained the goal of their ambition—in other words, that their tremolo is " perfect."

Firstly, they set themselves *a standard which is impossible of attainment,* and secondly, they display ignorance of the elementary principles involved in the vibrating of a string by means of a plectrum.

The movement of a bow is continuous, whereas a plectrum must needs leave the string after each stroke. The break in itself confounds the " perfect " tremolo of these experts.

Further, *in order to quicken the speed we must needs shorten the stroke,* and there *eventually* comes a time when the plectrum is *never* free from the vibrating string, and this results in a disagreeable clicking.

It nearly broke my heart when I first made this discovery (long since now), and after years of sostenuto playing I was obliged to go backwards and *lessen the speed of my tremolo.*

So long as a player's ear is not keenly sensitive, so long will his standard of excellence in any department of playing be a mediocre one. And so long as his ear be in this state *so long will he be unable to count the strokes of his tremolo, and vehemently assert that it cannot be done* (because *he* can't do it).

It is ludicrous at times to find pupils play as many as *ten* strokes and think they have played *four.* Why, some of them cannot even *count* quickly—it's almost as if they were tongue-tied. *And I have been able to break such pupils into fine tremolo players by my system of counting strokes.* It's simply a matter of keen training—*anybody* can do it if he takes enough trouble.

It's all very well to get a pupil who has a good rhythmic ear and tell him to " play as many strokes as he can, etc." His ear tells him when to move on. But those who are " bad at time " (as they generally put it), make a frightful mess of the business, and they never get any better if left to the ad-lib. style (as *I* call it).

It stands to reason that if there be four crotchets in a bar, each *must* get the same number of strokes as its fellows—if not, it would be impossible to play in time; and no matter what the ad libites say to the contrary they actually fulfil all the requirements of my system *but they do not know it.*

If the ear be so dull that one can count strokes only when they be at, say, semiquaver value, then, of course, the tremolo (only half tremolo really) will sound second rate.

Work up a good 32 stroke tremolo in Moderato Common Time and you'll be all right. Don't be silly enough to attempt tremolo in presto tempo unless the notes be long ones (and it is *not* usual to have a presto tempo when there are long notes). We must *never* forget that on a well-made banjo any picked note has a certain amount of *actual duration of sound*—greater if a resonator be fitted, and greatest on a zither-banjo; and, accordingly, so long as the tremolo stroke be quick enough to take up the vibrating string before its duration of sound dies out (or very appreciably diminishes), the tremolo itself will sound effective, and is, to all intents and purposes, continuous.

This analysis of the tremolo movement has been made after very careful study indeed, and I can assure readers that I am not prepared to admit that anybody has taken more pains with the banjo than I have.

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THE FEDERATION.

I HAVE just received an interesting letter from Mr. J. Webber, the Secretary of the British Federation of Banjoists, Mandolinists and Guitarists, in which he sets out the objects of the Federation, and suggests that I give particulars to readers of KEYNOTES. This I gladly do, as I am sure that all readers of this journal will be interested.

The Federation, which was formed at Blackpool on September 15th, 1929, is now in full working order, and welcomes enquiries from all B.M.G. Clubs. It is an independent central body, and will arrange annual competitions for various shields and challenge cups, which are being offered, with the objects of raising the standard of playing of fretted instruments (both individually and in combination), fostering the Club spirit, and creating a bond of fellowship between the various Clubs by bringing them into touch with one another. The Federation will also act as a bureau for the interchange of ideas, and the Committee are prepared to advise on suitable music for Club repertoires.

Banjoists, Mandolinists and Guitarists who are not already attached to a Club will be accepted as members, so lone players in remote districts will be able to join just the same as their brothers and sisters in the towns and cities. If sufficient members are forthcoming from any particular district the Federation will be prepared to make the preliminary arrangements for the forming of a Club in that area.

The Federation has been fortunate in securing Mr. Arthur O. Windsor as President, and Messrs. S. J. Dallas and E. Jones as Vice-Presidents. Communications should be addressed to the Secretary, Mr. J. Webber, 35, Ilsley Road, Erdington, Birmingham, who has done such a lot of work in connection with the organising of the Federation.

I hope that all Clubs who are not already attached to the Federation will rally round and give their support to this excellent scheme.

PLECTRUM BANJO & MANDOLINE MUSIC IN THIS ISSUE.—By E. T. TAYLOR.

THE arrangement of "My Ideal" in the September issue has been so well received that I have arranged another popular number in a similar style for this month's issue. "Let me dream in your arms again," a Lawrence Wright waltz song, makes a very effective plectrum tremolo solo, and it is not at all difficult to play, providing the player is proficient in this style. The published song copy, price 6d., post extra, should be used for the purpose of a piano accompaniment: this may be obtained from Messrs. John Alvey Turner.

The Editor has again asked me for a mandolin solo, so I have arranged my own composition "Keep the Step!" (published for plectrum and tenor banjo) for this instrument. I have endeavoured to arrange it in such a manner that players of average ability will be able to understand, and play it without the necessity of special explanation, and I hope that it will be found useful for Club playing as a community or orchestral item. Just one word of advice—keep the left hand fingers down as much as possible, especially where three note chords occur. The latter will not be found unduly difficult if this point is kept in mind. The pianoforte accompaniment may be purchased separately from Messrs. John Alvey Turner, price 1d. Postage extra and adds greatly to the effectiveness of the solo.

GUITAR SOLO.

MATTEO CARCASSI, the author of our solo, is well known to guitar lovers on account of his popular Method and deservedly famous Etudes. Mr. J. Rowies, the publisher, could hardly have entrusted the editing of Carcassi's 25 Etudes to a better and more competent guitarist than Miguel Llobet, who is recognised the world over as the most prominent figure in guitar artistry, and the greatest living master of modern technique.

These 25 Etudes, thoroughly revised, brought up to date, and most carefully fingered, in the light of present day knowledge, giving relief and colour to their melodic features, offer an excellent and progressive course of study to the learner who wishes to improve his style, and they may provide a profitable and pleasant daily gymnastic, and a desirable rest from the unavoidable drudgery of bare scales and arpeggios.

No. 7, as reproduced in this issue, lets the student gently into the secret of tremolo playing combined, here, with arpeggios of other kinds. The unassuming and yet effective melody—mostly in the basses—which should be well marked, does away with the monotony generally associated with practice work. For Carcassi evidently believed that musical exercises need not necessarily exclude sweet strains.

The ambitious student who aims at mastering such fine work as Tarrega's "Recuerdos de la Alhambra," for instance, may do much worse than study, steadily and persistently, the piece we give, until he has acquired in it fluency, clearness of tone, gradation and speed. He will find that his time has been well spent.

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An excellent concert number for Plectrum or Tenor Banjo. "Sugar and Spice" by E. T. Taylor. Published by J. A. Turner.

CONCERNING JOE MORLEY'S BANJO TUTOR.

So many tutors for banjo already exist that a new treatise on the subject seems to call for some explanation. The present tutor is the outcome of much careful thought and is the result of many years' experience of teaching by the author and the justification for its appearance is based on the plea that up to now no tutor has been published which is of real assistance to the advanced student, who must have realized that the practice of difficult solos alone will not advance his execution in the same way as suitable exercises. It must be fully realized that execution is only a means to an end and can only justify itself when so employed ; it assists us to play difficult passages with ease. The author has therefore selected those exercises which, in the course of his experience as a teacher, have proved most beneficial.

From the foregoing it must not be thought that this tutor is for advanced students only. A glance through its pages will show that the first few exercises are of a simple character and that the tutor has been graded to lead the student gradually, to those exercises which will be found most beneficial for the playing of more difficult solos.

All extraneous matter has been excluded and the scales and exercises are written in the keys most generally used in banjo music, but some keys have been employed which are not often used on the banjo in order to interest the student who wishes to go further into the matter.

Although the author invariably uses the thumb and first finger of the right hand on the 1st, 2nd, 3rd and 4th strings for rapid passages requiring double-fingering it will be noted that some of the exercises have been fingered so that they can be adapted for the use of the first and second fingers of the right hand on the 1st string if the student desires to employ that method of double-fingering. Both methods of double-fingering have not been completed for all execises but the student will readily see how easily he can adapt one style of double-fingering from the other if he will study those passages and exercises which have been fingered for both styles. The author has thought it better to give only a few illustrations which clearly show this adaptation of both styles of double-fingering and to let the student adapt the remaining exercises himself (if he desires to employ the first and second finger of the right hand for double-fingering on the 1st string) well knowing that the keen student will learn more this way than if everything was meticulously worked out for him and in addition he will then find that there are certain instances and brief passages where one *must* employ either one method *or* the other and where it is impracticable to use both methods.

SUGAR AND SPICE.—JIMMIE EDWARDS.

"SUGAR AND SPICE" is one of the few solos in the American tenor banjo style that are really suitable for the "G." Most of them have awkward single note passages that require hours of practice, but in this number all the runs have been constructed from common chord shapes that lay comfortably under the fingers. A solo that will never be beaten for concert work, for it has all the ingredients for which an audience would wish—catchy tune, lilting time, just the right amount of show. A solo that will become standard, and by which banjoists will judge each other's playing.

In general character it is typical of the way in which a modern dance band would play a fox trot. For it is a plain melody garnished with little rhythmic tricks and breaks, the whole blending and giving a very artistic effect.

The first movement has some strong chord work, broken by a few single notes. Right in the middle there is an exceptionally good triplet on the third string that is very effective. In most solos the first movement is the best, and acts as the mainstay of the piece, but Mr. Taylor gives us a pleasant surprise by going one better in the second movement. This is a real "tit bit," and where a saxophone effect is used. It starts with a triplet at the 15th fret then "stumbles" right down to open "D." "Stumbles" is the only word that really describes this passage, it is a most quaint effect. In the third bar the melody is caught and taken up the arm in strong chords, then again allowed to stumble down. This occurs three times then is brought to a finish with a common cadence. A repetition of the first movement follows, then the trio. This is in key "C." A plain melody conforming to the general rules of a trio, yet not plain without a reason ; for in the middle is the most saucy break you've ever heard. Two bars of cheekiness that always gets a chuckle from the audience. It is obvious that the melody was intentionally kept serious to give an appropriate setting to this little bit of fun. It then changes key and repeats may be played as desired.

The whole solo is cleverly constructed, full of effect without unnecessary effort. Undoubtedly one of the best plectrum solos yet written.

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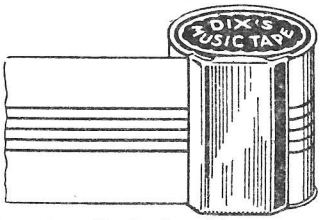

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LEIGH-ON-SEA B.M.G. CLUB.

A GENERAL meeting of the Leigh-on-Sea Beachcombers B.M.G. Club was held on Monday, October 7th, when a good attendance of members and friends were present. This was the opening night of the Club's second year. Mr. Norton Greenop was unanimously elected Chairman again, and Mr. Behar Vice-Chairman.

Mr. Waddington, Mr. Henry and Mrs. Edwards were chosen on the Committee. Mrs. Edwards has again accepted the post of accompanist after carrying out the duties so successfully last year.

After all the business was settled the following programme was gone through.

Banjo solos, "Minuet," "Skipping Rope Dance," Miss Behar; banjo solos, "Handy Jack," "Banjo Capers," "Queen of Diamonds," Mr. Rivers; banjo solo, "Beat o' the Drum," Miss Spicer; banjo solo, "Beat as you go," Mr. P. Edwards; banjo solo, "Darkies' Awakening," Mr. Barker; banjo solos, "Baiser D'Amour," "Caprice Accidental," Mr. Waddington; banjo solos, "Volunteer March," "Speedwell," Mr. W. H. Millis; banjo solos, "Mississippi Bubble," "Winifred Mazurka," Mr. Behar; concluding with several community numbers. All enquiries to Secretary, W. H. Millis, 48, Cliffsea Grove, Leigh-on-Sea.

THE ILFORD BANJO CLUB.

THERE was a full attendance of members at the 21st monthly meeting of this Club on the 7th instant at the Elité Dancing Academy, High Road, Ilford. Several items were played ensemble and Mr. G. A. Keeler gave a fine rendering of *Turner's "Tarantelle Presto"* (*Air-de-Ballet*) preceded by a short discourse upon the origin of the tarantelle dance. Another feature of the evening's entertainment was "A Policeman's Holiday," rendered by *three* players, Messrs. Greenslade, Senior and Junior, and the Hon. Sec. of the Club) on *two* banjos. The idea was an embellishment of the item "Bonnie Scotland," played at our April concert as a *duet* on *one* banjo. The following efforts also helped towards a very successful meeting :—

Plectrum banjo solo, "A Mexican Ride," by Mr. J. Edwards, plectrum banjo solo, "The Mikado" (Selection), by Mr. Carr; banjo solo, "Radio March," by Mr. Frank Greenslade; "Watch your Step," plectrum banjo solo, by Mr. Worts; zither banjo solo, 'Devonshire Dumplings," by Mr. Stanley Constantine; zither-banjo solo, "Il Bacio," (Morley), "A Chinese Picnic" (original composition), by Mr. W. M. Brewer, and pianoforte solo, "Louise" (Foxtrot), by Mr. Will Kirby.

All members of the Leytonstone Banjo Club will be very welcome at our concert on Thursday, the 14th of November.

I would add that all fretted instrument enthusiasts must be indebted to you as a pioneer in arranging such concerts like we had on the 12th instant at the Wigmore Hall.

NORTH LONDON B.M.G. CLUB.

TWENTY-ONE members were present at the September meeting of the North London B.M.G. Club. The programme consisted of request solos, community playing and some excellent voluntary items. "La Marguerite" Waltz was chosen as a further addition the the Club's community pieces.

Attention was called to the fact that the Club has now completed its first year and the annual general meeting, at which Club officers were to be elected, would be on 28th October.

THE EAST LONDON B.M.G. CLUB.

THE monthly meeting of the above Club was held on Wednesday, October 3rd, at St. Margaret's Hall, Perth Road, Ilford. Every member present rendered either a solo or assisted in a duet during the first half of the programme, and it was very pleasing to notice how the members are approaching a fine standard of playing. The following items were rendered :—

Mr. Dixon, "Frivolous Pierrots"; Mrs. Norman, mandolin, "L'Automne"; Mr. Walker, plectrum, "Tattoo"; Mr. Aiken, "The Lost Chord"; Messrs. Jones and Dixon, "Dark Town Dandies"; Norman Dykes, "Newport Gallop"; Mr. Taylor-Colville, plectrum, "Wedding of the Painted Doll," encore, "Crazy Jo"; Messrs. Usher & Dixon, "Cafe au Lait"; Mr. Murchison, "A Banjo Oddity"; Mr. Ellis, plectrum, "Take your Pick."

After an interval of twenty minutes for refreshments the Octette went on the platform and gave several fine orchestrated pieces :—

"Quartette" (Miss Titmus, Mrs. Norman, Mr. Jones and Mr. Aiken). Miss Titmus and Mr. Murphy, "Beat as you go"; Mr. Dykes and Mr. Murphy, "Georgia Medley"; Octette, 1st, "Dolces Recnerdes," 2nd, "Fredy," 3rd, "Nina Pancha."

After which a most enjoyable evening came to a close.

STRAND B.M.G. CLUB.

THE Derby and District "Strand" B.M.G. Club held their October meeting in the Studio, Messrs. Edgar Horne & Co., The Strand, Derby, on Saturday, the 5th inst., when quite a varied and acceptable programme was presented. Miss D. Winfield, Mrs. Dawson, Mr. J. H. Ellis and Mr. Thos. Chattoe were associated in banjo quartettes.

Miss Hilda Dawson, Mrs. Dawson (mandolines,) Mr. T. Chattoe and Mr. A. Dawson (guitars) rendered a couple of pleasing items, whilst selections on the mandoline by Mrs. Dawson, accompanied on the banjulele by Mrs. C. Doig, and consisted of "Carolina Moon," "Drifting and Dreaming," and "Sonny Boy." Several concerted numbers were also rendered by the club members.

PRESTON B.M.G. CLUB.

THE usual monthly meeting of the above Club was held on October 9th. The following items were rendered :—Community playing, "A Mexican Ride"; banjolin solo, "Vive la Mandoline," Mr. W. Grime; banjo solo, "Bunch o' Keys," Mr. W. Stocks; banjo solo, "The Banshee," Miss A. Duxbury; tenor banjo solo, "Dainty Dinah," Mr. A. Peters; mandolin solo, "Empress March," Mr. H. Smith; banjo solos, "The Return of the Vanquished" and "A Banjo Frolic," Mr. E. Taylor; banjo solo, "La Marguerite Waltz," Mr. H. Parkinson; tenor banjo solo," "La Paloma," Mr. P. Atkinson; banjolin solos, "Barcarolle" and "Un Voce di Gioia," Mr. E. Burns. Mrs. M. Taylor did excellent work at the piano.

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THE ABERYSTWYTH B.M.G. CLUB.

A B.M.G. CLUB was inaugurated at Aberystwyth on the 2nd October, 1929, when a number of interested players met together for the first time, at the Conservative Club. The officers were duly elected, and other matters of importance gone into. It was decided to meet every alternate Tuesday evening at 7.30 p.m., the first official meeting to be on Tuesday, the 8th October, 1929, at the Central Hall, New Street.

On October 8th a large number attend the first meeting. The following items were rendered: Mr. A. Milverton open with zither-banjo solos, "Thumbs up" (Morley), "Camptown Carnival" (Morley), encore "Beat as you go" (Grimshaw). Mr. S. Enoch, banjo-mandolin "Merry Imps" (Read) and (Laugh, Clown Laugh). Master Leslie Milverton, age 11 years, played banjo solos "Dinah Valse" (Read) and "Boston Jig." Messrs. G. O. Williams, H. Richards, mandolins, accompanied on the guitar by W. Isaac, played "O Sole Mio" and "Minuet in G." Messrs. A. Milverton and L. Jones, banjo duets, "Mervan Schottische" and "The Band Parade."

Community playing ended a very pleasant and successful evening. The next meeting will be held at the Central Hall on Tuesday, November 5th, 1929, when anyone interested in our instruments will be made welcome; all particulars can be had from Mr. A. Milverton, Hon. Sec., 19, Littledarkgate Street, Aberystwyth.

PARKSTONE BANJO CLUB.

AT the meeting held on October 10th the following solos were played: "Kaleidoscope," Mr. F. Oliver; "The Colored Major," Mr. F. Phillips; "Hornville Parade" and "A Darky's Romance," Mr. Fancy; "Beat as you go" Mr. T. Whorwood; "Rose Leaves Gavotte," Mr. E. Rose; "The Jolly Mariner," Mr. W. Spranklin.

A cordial welcome is extended to local players of all grades, who may care to attend the meetings with the view to becoming members. For particulars apply to the Hon. Secretary:—E. Rose, 216, Bournemouth Road, Branksome.

BRISTOL B.M.G. CLUB.

MEETING, October 4th, 1929, at Clifton Arts Club, which was honoured by the presence of Mr. and Mrs. Donald Hughes. The following items were much appreciated by the company present. The Club, "Park Crescent March," "Cromartie Polka March," "Gloriana Waltz," "Tattoo," "Black Bess," Nigger Minstrels," "Clubmates March." Messrs. North and Mulligan, banjo duet, "Snatches of Song"; Messrs. North, Saunders and Sharpe, banjo trio, "To the Front," "Bonnie Scotland"; Mr. Alf North, banjo solo, "Kingdom Comin'"; Mr. and Master Ball, banjo duet, "Blaze Away"; Messrs. Jenkins and Witcombe, banjo duet, "Shaeffers Jig"; Mr. Matthews (mandolin), "Spanish Dances" (No. 2), Geo. Asch. The Club, "Skipping Rope Dance," "Magnolia Waltz," "Auld Lang Syne." This being the Secretary's and Hon. Pianist's last night with the Club prior to their taking up residence in New Zealand, a presentation was made to them by Miss Perrett on behalf of the Club, of a suitably inscribed clock. Mr. Alf North, responding on behalf of himself and wife, thanked the Club, and expressed their regrets at having to leave Bristol. Mr. Donald Hughes (Chairman and Hon. Sec., Clifton Arts Club) also expressed his regrets at Mr. North's departure. Full particulars in future can be obtained from Hon. Sec. (pro tem.), Mr. Desmond Mulligan, 17, St. Vincents Parade, Hotwells.

THE LONDON B.M.G. CLUB.

THE October meeting took place at the Y.M.C.A. H.Q., Tottenham Court Road, W.C., on the evening of Monday, 14th October. Among those present were Mr. Sheaff (President), Mr. Joe Morley (Vice President), Mr. Clifford Essex and Mr. Chris Neale.

The evening was given over to the annual competition for the Clifford Essex Trophy, which took the form this year of a competition in solo playing. Every member was handed a list of competitors marked off in columns for "Entertainment Value," "Musical Ability," etc. All competitors' names were also written on a separate slip of paper and put in the Trophy and the order of playing was governed by the drawing of each slip from the trophy by the President and Chairman. As each competitor finished his solo the members placed against his name on the list of competitors, the number of marks they thought he deserved, and these marks were used at the end to help each member to decide who they should vote for.

The following members entered:—

Mr. A. D. Shuter, "March" (Shuter); Mr. M. Dolby,' "Camptown Carnival" (Morley); Miss M. Winter, "Shuffle Along" (Morley); Miss E. M. Shuter, "Extract" (Cuninghame); Miss J. Holland, "Laughing Water" (Cammeyer); Mr. J. R. Aldred, "Gold Diggers" (Morley); Mr. C. R. Sisley, "Dance of the Pierrots" (Hudson); Mr. G. J. Sisley, "Piéce Characteristique" (Morley); Mr. J. C. Robertson, "Second Rapsody" (Liszt); Miss Leathwick, "Dresden China" (Morley); Major Ackerman, "Humoresque" (Dvorak); Mr. W. T. Hill, "Minuet" (Morley); Mr. F. C. Walters, "To the Front" (Cammeyer); Mr. M. D. Berry, "You and a Canoe" (Grimshaw); Mr. S. Single, "Song with banjo Accompaniment"; Mr. P. Lavender, "Circus Parade" (Morley); Mr. W. H. Bishop, "Kilties" (Grimshaw); Mr. A. E. Lloyd, "Nigger Minstrels" (Grimshaw); Mr. A. C. Musselbrook, "Valse Chantant" (Cammeyer).

When the competition was over each member wrote the name of the member for whom they wished to vote on a piece of paper and dropped it into the trophy. After counting the votes it was found that Mr. F. C. Musselbrook had been voted the winner; Mr. M. Dolby 2nd, and Mr. A. E. Lloyd and Mr. F. C. Walters tied for 3rd place.

Mr. Clifford Essex in presenting the trophy to Mr. Musselbrook congratulated him upon getting his name on the trophy for second time, and remarked on the high standard of the playing throughout the competition. He further remarked that the standard of playing in the Club as a whole has advanced greatly in the last year or two, and congratulated the Club on the good work it was doing.

Mr. Joe Morley played three new solos in his own inimitable way and the Chairman thanked him for always being so willing to come to the meetings and play whenever asked, which contributed so greatly towards the success of the meetings and for the good of the banjo in general. The members signified their approval and thanks in no uncertain way.

A most enjoyable evening was brought to a close by community playing and the following were chosen as community items for next meeting:—"Presidential March," "Freckles," "Lancashire Clogs" and "King of Clubs." The next meeting will take place at 8 p.m. on the evening of Monday, November 11th, when anyone wishing to join will be very welcome.

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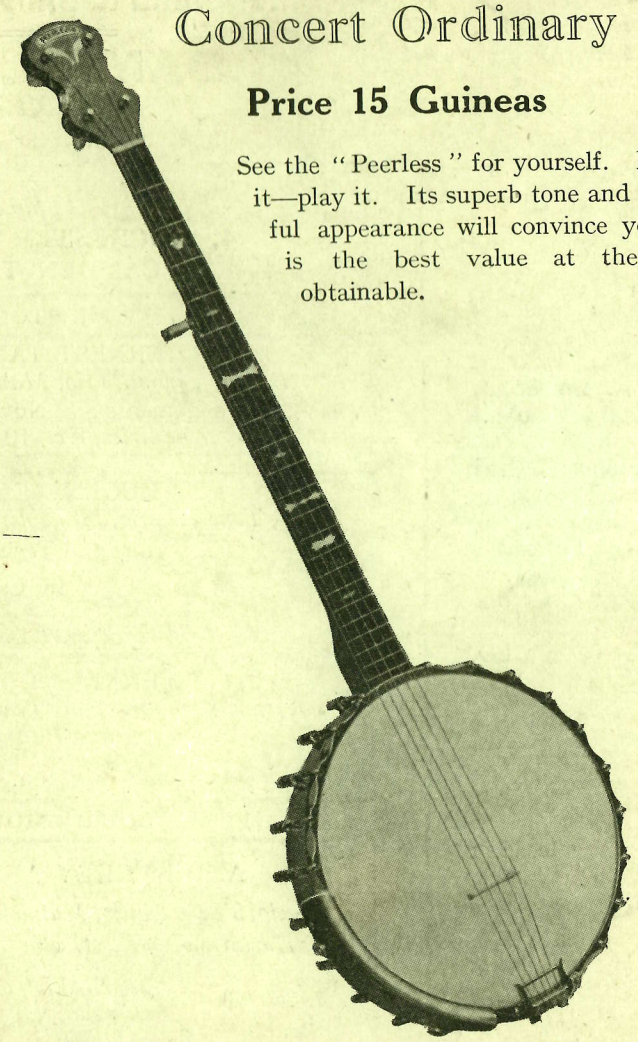

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